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few are almost necessarily large from the demands of their subjects, and not simply on account of the desire to make great "display."

In general character, the exhibition is not remarkably different from the usual Academy Exhibitions. We are not conscious of any phenomenal advancement beyond the average of last year's exhibition, yet there is discernible in the works of many of the younger men greater strength than they have shown us hitherto. The exhibition is not in any sense an ostentatious one; there are few pictures that make a bid for notoriety by excentricity of handling or startling color effects; there are few that attract by sensationalism in the choice of subject. The collection as a whole may be characterized as an exhibition of serious works by serious men, who have painted honestly and soberly if not always enthusiastically. The choice of subjects, while of wide range, confines itself mainly to familiar scenes and Natural effects. There is little of the dramatic, the mythic or the historic, but considerable of the poetic and of the contemporaneous.

There was a larger number of pictures sent to the Academy this year than ever before. The Exhibition Committee had an unusual amount of labor to perform, and whatever may be the general opinion of the exhibition, it must be conceded that the Committee has been exceedingly generous to the younger artists, and that it has, in the main, disposed the pictures well upon the walls.

THE CORRIDOR.

In the brief notes on the different galleries the idea is to convey a general impression of them to those who may not visit the Academy, and to assist others to recall what they may desire to remember definitely. Pictures illustrated in another part of the book are not mentioned here so fully. It must not be considered that these references cover all the pictures of merit in the exhibition—they do not:—they are simply memoranda touching the more salient points.

The numbers in the diagrams preceding the list of pictures in each gallery, show the positions of the pictures on the walls—the diagram line coinciding with the "line of sight" in the Academy. Pictures hung on or above the Academy line are marked outside the diagram line; those hung below it are marked inside—all relative positions with respect to the Academy line being maintained.

The letters in the openings in the diagrams indicate the galleries adjoining (connected by the door-way)—as E=Entrance to the East Gallery; C, to the Corridor, and so forth.

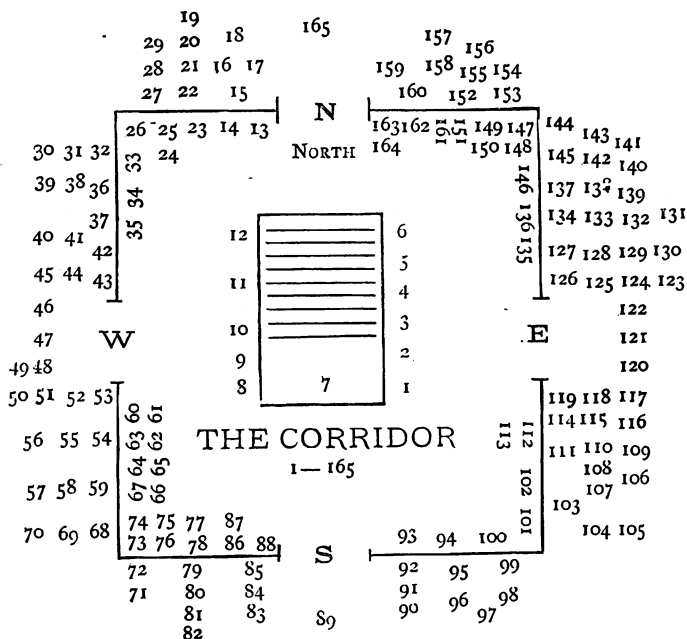
The numbers following the titles of the pictures, in this connection, are their Catalogue-numbers.

The titles of pictures of which illustrations are given in this book are in *italics*.

The first numbers in the Catalogue are of sculptures grouped at the landing of the staircase. Among these are "A Head of an Italian

Sailor" (in Bronze) by Luigi Mastrodonato, (1); A "Statuette of Goethe" by Henry Baerer (5); a group of "Syrens" in bronze—an exceedingly quaint conceit, by Mastrodonato (7); a "Bust of Cardinal Newman" by P. Francis Verheyden (11); and *Lilith tempting Eve*, a plaster panel (12) by John H. Niemeyer.

As one ascends the staircase, he discovers that the Corridor is, as usual, a "flowery kingdom." Over the entrance to the North Gal-



lery hangs *Love's Festival* (165), by Thomas W. Shields, one of the largest and most decorative works in the Exhibition. On either side of the doorway are flowers of almost every variety and hue.

At the left of the doorway is Ross Turner's *Last Haven* (15), which, in sentiment, brings a memory of "The Fighting Temeraire." Below it is Miss Abbat's *August Tide* (14). Mr. Shurtleff's "Near the Edge of the Woods" (22) has in it a great deal of out-door feeling, with

strong effects of sunshine and shadow. Mrs. E. M. Scott's "Plums" (21) are faithful reproductions.

From here we obtain the best view of Louis J. Rhead's maidens from *Tempest* ("Come unto these Yellow Sands," etc.), (89), which hangs over the doorway leading to the South Gallery.

In the next panel, following the order of the numbering, is a morning effect on the Long Island shore,—“Digging for Bait” (32), by Edward Moran,—very brilliant in light, and at the left, Charles H. Davis's "Midsummer Sunset" (38), in which we are given very much of the sentiment of evening, as it covers the quiet, country landscape. By J. Decker is "The Art Critics" (42), showing two street boys who have wandered into a studio and are contemplating a picture with an expression of wonder in their faces. *Waiting* (44), by J. G. Melchers, is an effective picture of agreeable color; below it, on the line is Chelminsky's spirited episode from the Seven Years' War (43).

In the next panel is "An Interrupted Conspiracy," by Léon Moran (53), showing a number of Royalists in an American farm-house of Revolutionary time. Persons outside are endeavoring to force open the door, one panel of which has been cracked already by a heavy blow. Three of the conspirators are throwing themselves against the door to hold it to its place if possible, while others, at a table, are hastily destroying incriminating documents. Over this is a "Scene on an Ostrich Farm, South Africa" (52) with a strong effect of sunshine, and on the line, to the left, is Mr. Cropsey's *October on the Hudson* (54), brilliant with autumnal tints. W. V. Birney's *Botany Lesson* (59) hangs here,—and above it, R. Cleveland Coxe's "Surfside" (58) is worthy of notice. No. 70 is Miss Kollock's *Glimpse of the White Mountains*.

In the next panel, Hamilton Hamilton presents a very faithful study of a young forest with moss-covered rocks and dead leaves (72), and over this is Hugo Breul's *Knights of Labor* (71). There is a brilliant small landscape by E. C. Rost, and next the entrance to the South Gallery is a picturesque scene in the Ramapo Valley (85) by K. Van Elten.

Beyond the doorway is Henry P. Smith's "Last Gleam" (92), a twilight landscape with oaks. Joseph Lauber's *Sister's Spinning Lesson* (99), is a bright feature of the next panel, while in the next are W. J. Baer's "Interior of a Hat Factory" (110), carefully painted; a "Portrait of Henry Berg," by J. W. Dodge (116), and bright Venetian pictures by Walter Palmer (114) and Rhoda Holmes Nicholls (119). Some "Pinks" by Lillian F. Conkey (112) are painted with excellent feeling.

Beyond the doorway to the East Gallery hangs "Caught" (126), by

Charles X. Harris, one of the most carefully painted pictures in the exhibition. An old fisherman has been moving a barrel of lobsters, one of which has caught him by the thumb, causing him to dance with pain. Another man looks up in an amused way. The barrels, boats and various things which make up the picture are painted with a rare degree of faithfulness. "A Foggy Morning" (136), by F. Leo Hunter, *Driving Sheep, Winter* (145), by J. A. S. Monks, and "Evening in October" (142), by Hasbrouck, are also in this panel.

- In the last panel are an "Autumn Morning," by Thomas B. Craig (153); a bright study of *Roses* (148), by Miss Patty Thum; *Decoration Day* (155), by Carl Hirschberg; and next the door to the North Gallery—"A Rainy Day" (160), by Childe Hassam, which gives a view of characteristic Boston streets.

THE NORTH GALLERY.

ENTERING THE NORTH GALLERY from the corridor, one is attracted by Benjamin C. Porter's full length "Portrait of a Lady" (195) in a white dress, descending a white staircase.

A. J. Conant's *Portrait of the Rev. Henry Ward Beecher*, on the west wall (186), is an excellent character study. Below it, on the line, is Percy Moran's "Divided Attention" (182)—a mother reading to her child who, in the mean while, has become interested in her kitten.—A picture pleasing in subject, composition and color. Henry A. Ferguson's "Venetian Palace" (185), and Francis A. Silva's *Sunrise* (183), also hang on this wall.

On the next panel is Mr. Porter's "Portrait," already referred to, and a small picture by Florence A. Frances,—"*Considering the Answer*" (189), which is well worthy of notice. Thomas Hovenden contributes an effective portrait of a lady under the title, "*A Special Correspondent*" (193). Joseph Lyman's *Evening at York Harbor*, is an attractive work, and C. W. Conant's *Sage Conversation* (201) is a pleasant suggestion of country life. Thomas Hovenden's painting, "*And the Harbor Bar is Moaning*" (212), is a work effective in composition, color, and sentiment as well. Two women of the fisher folk are seen, one standing, one sitting, in a door-way. Both wear that anxious expression in which suspense and dread are commingled. The one looking out to sea with strained expression, shows in her face how much tenderness and affection may be found in the most commonplace or toil-hardened life, when occasion sometimes lets us see beyond the rough exterior. Mr. Hovenden has painted the woman under the coarse figure of the toiler. President Huntington's "Portrait of the